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Index and Abstracts

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ALLEN, MICHAEL J. B.

Macbeth's Genial Porter *pages* 326–336

The Porter scene in *Macbeth* has never been explained in light of the etymological connections in Latin between the word for *porter* (both as *gatekeeper* and as *bearer of burdens*) and the concept of a personal demon or genius, even though Shakespeare and some at least of his audience were unquestionably aware of these connections. We should respond to the Porter's appearance in the same way as we do to Banquo's ghost, the air-drawn dagger, and the witches themselves; for, ultimately, he is an evil phenomenon and his ostensible bawdiness especially is another instance of the play's grim, ubiquitous irony. [M.J.B.A.]

BOURDETTE, ROBERT E., JR.

Recent Studies in Henry Vaughan *pages* 299–310

Since 1945, detailed study of the major influences on the poetry of Henry Vaughan has modified the older judgment of Vaughan as a "poet of stanzas, lines, or even half-lines." Critics have used these varied sources—biblical, Hermetic, mystical, or meditative—to demonstrate the real unity in individual poems. Much of the criticism has been devoted to arguing the primacy of *one* of these influences in Vaughan's work, sometimes at the expense of his distinctive ability to reshape his sources to his own purposes. A few critics have discussed the importance of the secular poems both as poems and as convincing evidence of a continuous, rather than disjunctive, artistic development. Examination of Vaughan's "poetics"—particularly its Jonsonian, allegorical, or meditative base—indicates a particularly useful area of study. Detailed criticism of Vaughan's

extensive corpus is still limited to a few of the better-known poems. Though a definitive study of Vaughan is still needed, Simmonds' book is an important contribution, particularly as it emphasizes Vaughan's poetics and some of the lesser-known poems. [R.E.B.Jr.]

BRADFORD, ALAN T.

Mirrors of Mutability: Winter Landscapes in Tudor Poetry *pages* 3–39

The stylized description of an ideal landscape defaced by winter becomes a recurrent *topos* in Tudor poetry. A study of its treatment in such works as Sackville's *Induction*, Spenser's "January," and Shakespeare's *Sonnets* (*passim*, but especially Sonnet 73) reveals a parallel evolution of sensibility and poetics throughout the latter half of the sixteenth century. Elizabethan poets enriched the expressive character of the *topos* while developing metaphorical techniques that made the winter landscape an effective mirror of the individual speaker's state of mind as well as the changing attitude of the Renaissance toward universal mutability. [A.T.B.]

BRYAN, MARGARET B.

Recent Studies in Campion *pages* 404–411

Campion's secure though minor status among Renaissance poets is revealed by his inevitable inclusion in any serious study of Renaissance poetry and, at the same time, by the paucity of full-length studies of his work. Recent critics of Campion have considered the questions of whether or not to separate his words and music, the quality of his remarks on prosody in *Observations*, the relationship of his own poetry to the theories in the essay, and his neoclassical traits. Still lacking are a full-scale study of the poetry (including the Latin verse), a study of his metrics—both theory and practice—in the light of recent linguistic theory, and further reassessment of the masques, which, until recently, have been denigrated or ignored. Neither edition available today is entirely adequate. [M.B.B.]

CHARLES, AMY M.

Mrs. Herbert's Kitchin Booke (with texts) *pages* 164–173

This household account book of Magdalene Herbert, the mother of Edward, George, Henry (and seven other Herberts), provides a unique view of the life of the household shortly after Mrs. Herbert moved from Oxford to Charing Cross in 1601. Carefully kept by the steward John Gorse and frequently reviewed and signed by Mrs. Herbert, it records not only the expenses of food and drink and

housekeeping purchases, but also unexpected details about the life of the family. Gorse records who was present at both dinner and supper and what food was served. The family was seldom without guests—and even without guests there were generally more than twenty-five persons at meals. The account, which covers twenty-one weeks in all, is kept in detail from the day before Easter until early July, when the family dispersed for the summer, leaving only the two youngest boys, Henry and Thomas, in residence. Invaluable in recording daily life in the Herbert household, the book affords evidence about whom the Herberts knew, what the sons studied, and how this remarkable family lived when they first settled in London. [A.M.C.]

Hepatique from Leonard Fuchs, *Plantarum effigies* (Lyons, 1551), reprinted in *ELR* 4, p. 39

CLAYTON, THOMAS

"*Sir Henry Lee's Farewell to the Court*": *The Texts and Authorship of* "*His Golden Locks Time Hath to Silver Turned*" (with reconstructed text) *pages* 268–275

This poem had its premiere performance on November 17, 1590, when it was sung to Queen Elizabeth on the occasion of her Tilt Champion's resigning his office to the Earl of Cumberland. Because it was appended to *Polyhymnia* (1590), a work written in celebration of the same occasion, the poem has ordinarily been ascribed to George Peele, but the only evidence for Peele's authorship is this occasional and "bibliographical" association. The accumulated internal and external evidence of ten MSS and printed texts of this poem, dating 1590–c. 1630, and of texts of two other poems certainly or probably by Sir Henry Lee, makes "his own" retirement poem almost certainly of his authorship, too, and provides the data for definitive old- and modern-spelling texts of the poem. The Folger MS text supplies the title given here: it has no special authority, but it aptly and succinctly identifies the author, the content, and the occasion of the poem. [T.C.]

COPE, JACKSON I.

Marlowe's Dido *and the Titillating Children* *pages* 315–325

Marlowe's *Dido* is a carefully constructed vehicle designed to display the compatibility of declamation and farce in drama. Its success is dependent upon a cast of child actors, but its implications probably were recognized and extended in *A Midsummer Night's Dream.* [J.I.C.]

DAVIS, WALTER R.

Contexts in Surrey's Poetry *pages* 40–55

Surrey's strength as a poet consists in his relation of an individual experience to other experiences, or to different contexts which give significance and resonance to it. Such is the quality that his attempt to create an English voice like a Roman voice in his translations from the *Aeneid* indicates. And in his original verse, we find a variety of contexts by means of which individual experience becomes large in its implications. In his nature poems, the relation between man and natural objects defines his identity (instead of projecting that identity upon nature, as in Petrarchan metaphor); in his poems on classical subjects, events from the past not only modify but also change present feelings; in his social poems, the relation between the individual and those around him is what defines a situation. It is in the elegiac pieces that Surrey's use of other people and other times comes to bear most powerfully upon individual feeling: in the elegy on Clere, the rich historical background; in the elegy on Richmond, the heroic and chivalric context; in the elegies on Wyatt (especially the sonnet), not only personal history but literary allusion. The image of Surrey that results from this examination is that of a "classical poet" who is concerned with setting events in as broad a context as possible, with the resultant poetry both broad in its effects and impressive in its fluidity. [W.R.D.]

DEES, JEROME S.

Recent Studies in Traherne *pages* 189–196

Since 1945, over 110 studies on Thomas Traherne have been published. Though all of his works have been studied, scholars and critics have continued to concentrate primarily on *Centuries of Meditations* and the poems, and have most recently been concerned with examining Traherne's thought in relation to the intellectual background of the seventeenth century and with discovering structural principles in his works. Standard editions of *Centuries, Poems, and Thanksgivings* and of *Christian Ethicks* have appeared, and a new manuscript of "Select Meditations" was discovered. [J.S.D.]

Details from an engraving in Diego Valades, *Rhetorica Christiana* (Perugia, 1579), reprinted in *ELR* 4, p. 218

EDWARDS, PHILIP

Who Wrote The Passionate Man's Pilgrimage? *pages* 83–97

Although "The Passionate Man's Pilgrimage" ("Give me my scallop shell of quiet") is a poem which anthologists and others continue to refer to as Sir Walter Ralegh's, the attribution is no longer tenable. Doubts expressed over 150 years have been upheld by recent re-examinations of the early manuscripts. The association of the poem with Ralegh has hindered a proper examination of its qualities. Two fundamental questions are (1) whether the poem reflects a real experience of waiting for execution or whether it is a spiritual exercise, and (2) whether the lack of sophistication (in prosody, for example) is intended or artless. The poem, which includes a remarkable shift of the traditional use of the pilgrimage motif, falls into four separate sections, each a distinct meditation on the entry into blessedness. Though its imagery is ambiguous, its allusion to extreme unction argues that it is a Catholic poem. It belongs to a tradition of English recusant meditations on a martyr's death. The possibility that the poem deliberately creates the persona of a naive spiritual martyr is tempting but must be rejected. The unknown Catholic author is not necessarily a recognized poet. [P.E.]

FARMER, NORMAN K., JR.

Holograph Revisions in Two Poems by Fulke Greville

pages 98–110

Close investigation of Fulke Greville's holograph revisions of two poems in *Caelica* gives unique insight into the poetic creativity of an important Renaissance English poet. Of the 109 pieces in *Caelica*, half were subjected to some kind of revision in what appears to be the fairly late recension of Warwick MS. vol. E. The poems which underwent the most intensive revision (Sonnets LXVII and LXXVIII) occur toward the conclusion of the sequence, and on the basis of available biographical data there is every reason to suspect that, in these poems above all, Greville was concerned to raise his creations "on lines of truth." The conclusions drawn from these revisions suggest that *Caelica* is not merely a collection of short poems that Greville wished to survive. Rather, they suggest that *Caelica* is a consciously organized sequence of poems that were intended to cohere thematically. [N.K.F.Jr.]

FRIEDBERG, HARRIS

Ben Jonson's Poetry: Pastoral, Georgic, Epigram *pages* 111–136

Ben Jonson's choice of the epigram as his primary poetic form results from his determination to demonstrate poetry's capacity for mirroring the empirical world rather than for creating imaginative other worlds. The epigram is a dependent form, tied by its function as inscription to a site or subject in ordinary reality. Jonson reinforces its generic function by reducing his epigram to the act of naming the good man ("On Lucy Countesse of Bedford"). Naming stresses language's capacity for designating at the expense of its capacity for abstracting or creating new ideas. This concern for words which designate things unambiguously links Jonson to the linguistic revolution begun by Bacon, while making him suspicious of metaphor. In "To Penshurst" generic categories (pastoral, georgic, epigram) replace the grammatical categories (verb, adjective, noun) of "Bedford," while retaining the same structure: poetry is an act of predication which links quality to substance. In "Penshurst" Jonson superimposes natural and literary landscapes to express Penshurst's values without compromising its locus in fact. By demonstrating an equivalence between the terms of art and the values inherent in a natural landscape, he reaffirms poetry's contact with the empirical world. [H.F.]

HAMILTON, DONNA B.

The Spanish Tragedy*: A Speaking Picture* *pages* 203–217

In Thomas Kyd's *Spanish Tragedy*, chaos, revenge, and injustice are presented not as qualities prescribed by supernatural forces but as patterns in life created and maintained by human error. The Ghost-Revenge frame, the function of which is to clarify this truth of human existence, depicts a naive Andrea who assumes that Revenge is in control and a sleepy Revenge who only represents the way things are and controls nothing. Throughout the play, man's dependence on ceremonies which appear to confirm his belief in a providential order is ironically juxtaposed to a variety of conspiracies and accidents that suggest that the tragedies and injustices that human beings suffer are of their own making. When Hieronimo grasps this truth, he stops depending upon institutions to provide order and begins to search for an alternative way of dealing with his woe, one that will ease its pain by telling him both what it is and what it means. In this search, he turns in succession to oratory, to painting, to metaphor, and finally to the most complete speaking picture of all, the play. [D.B.H.]

KALSTONE, DAVID

Marvell and the Fictions of Pastoral *pages* 174–188

This essay traces the relationship between Marvell's "Damon the Mower" and Vergil's Second Eclogue. [D.K.]

KERRIGAN, WILLIAM

The Fearful Accommodations of John Donne *pages* 337–363

The notorious carnality of "Batter my heart" and "Show me dear Christ" results, like their miraculous paradoxes, from the logic of accommodated speech. God can be known only through anthropomorphic metaphors and, since the *anthropos* is a fallen creature, the vehicles of such metaphors will turn perverse when predicated of the deity. Although Protestants were united in their scorn for visual anthropomorphism, Luther defended anthropomorphism of the word. In this tradition Donne the preacher "opened" accommodated language in order to display the fearful distance between human signification and divine reality. As a poet he wooed God within the terms of a marital triangle until, having arrived at the lustful consequences of this conceit, he equated rape with restored virginity and adultery with fidelity. These equations, successfully in "Batter my heart" and less so in "Show me dear Christ," enact the tragic but necessary premise of his devotional life: God is perfect by definition despite the fact that each definition of God is imperfect. Uniquely among the great devotional poets of the English Renaissance, Donne conveyed the intimacy of love and fear implicit in the situation. [W.K.]

LEIN, CLAYTON D.

Donne's "The Storme": The Poem and the Tradition

pages 137–163

Although critics commonly view Donne's "The Storme" as a major early effort in realistic description and expressionistic form, the poem in reality is a sophisticated variation upon the ancient rhetorical tradition of the epic storm. This *topos* had a vigorous revival in the Renaissance, particularly in the hands of Erasmus and Rabelais, who redirected the form for greater dramatic and satiric expression. Donne rejected the pattern of his Renaissance predecessors, however, relying instead upon the major classical models in Vergil, Ovid, Seneca, and Lucan. Every significant aspect of the poem's form, both in terms of theme and selection of descriptive detail, relates to the epic rhetorical tradition. By radically seizing for himself, however, the role of the epic hero, Donne was able to redirect the tradition toward self-definition and hence flood the poem with his own private mythology. The craft of the poem lies in its brilliant coordination of details from the rhetorical tradition with the instinctive metaphoric gestures of his creative imagination. Ultimately the poem presents a divine drama in which the salvation of the poet-hero is decided amidst the cosmic war of Creation and Chaos, the ultimate forces of life and death. [C.D.L.]

O'Connell, Michael

History and the Poet's Golden World: The Epic Catalogues in The Faerie Queene *pages* 241–267

In the historical catalogues of *The Faerie Queene* Spenser shows his characters' search for the past as a context and incentive for action in the present. The catalogues encapsulate, in Vergilian fashion, the myth and history of Britain from the Troy story up to the reign of Elizabeth. In the reader this amalgam of myth and history evokes a consciousness of the turbulent amorality of history. To this consciousness Spenser juxtaposes the moral possibilities of the golden world of his poem; each of the passages modeled on historical chronicles ends with a fictional image which gestures toward the present. But in the second half of the poem, Spenser insists less on the distinction between history and the ideal world of poetry; on the one hand (Book v) the poem moves closer to actual history, but, in other moments, it moves back and asserts the self-sufficiency of the poet's vision. One such moment, the marriage of the Thames and the Medway, is a version of the historical catalogues, but one which emphasizes the mythopoeia of the poet. Insisting on the specificity of his vision, Spenser celebrates the geography of Britain by weaving its rivers into a poetic tapestry which includes the mythopoeia of classical poetry. [M.O'C.]

Osmond, Rosalie

Body and Soul Dialogues in the Seventeenth Century

pages 364–403

The reappearance of English body and soul dialogues in the first half of the seventeenth century is explicable in relation both to the thought and to the literary conventions of the period. The medieval prototypes of these debates dealing with the relative responsibility of body and soul for sin depend on a confusion, both conceptual and linguistic, between body and flesh, soul and spirit, as well as on the ambivalent attitude toward body brought about by the conflicting implications of Platonism, the Fall, and the Incarnation. A naive imagination that sees body and soul as concrete entities is also essential. Most of these elements not only survive into the early seventeenth century but are encouraged and exaggerated by the dualistic and Puritanical characteristics of the age. Some of the dialogues, such as William Crashaw's, are almost identical with medieval prototypes; others, such as Marvell's, are more philosophical than moral. Still others, such as James Howell's, develop as discussion dialogues, and in these latter we see the gradual divorce of form and content and the dissolution of the genre. By mid-century certain general trends in thought made the subject matter itself untenable as well. [R.O.]

PEARSON, D'ORSAY W.

"Vnkinde" Theseus: A Study in Renaissance Mythography

pages 276–298

One of the most significant "myths" confronting the serious student of *A Midsummer Night's Dream* is that of the metamorphosed Theseus, whose medieval and Renaissance image as an unnatural, perfidious, and unfaithful lover and father overshadowed his military or political reputation. The classical, medieval, and Renaissance sources available to Shakespeare stress Theseus' extreme sensuality as well as his lack of paternal devotion. Shakespeare seems to have anticipated audience awareness of Theseus' reputation as a part of the response he expected for *MND*, beginning with Theseus' opening speech, which uses images of ingratitude to portray his eagerness for marriage, moves to his lack of compassion for the plight of Hermia and Lysander, and on to his neglect of state affairs. Even his abrupt and unmotivated shift to compassion at the end of the play takes on a strong ironic dimension because of his previous actions and his legendary reputation as perfidious lover and cruel father. [D'O.W.P.]

SANDERSON, JAMES L.

Recent Studies in Sir John Davies *pages* 411–417

This article lists some ninety items concerning the life and works of Sir John Davies which have appeared since approximately 1935. It includes brief descriptive comments on fifty of these scholarly pieces as they relate to the poet's biography, editions of his poems, and critical, textual, and bibliographical aspects of his work. [J.L.S.]

From Gilles Corrozet, *Les blasons domestiques* (Paris, 1539), reprinted in *ELR* 4, p. 403

WEST, ROBERT H.

The Impatient Magic of Dr. Faustus *pages* 218–240

Recent studies of Marlowe's *The Tragical History of Dr. Faustus* stress the question of whether its Christian context is a believing one or an ironical one. Since the play is about a magician turned witch and the devils to whom he assigns himself, and since it adheres in detail to orthodox views of spirit magic, critics ought to honor Elizabethan understanding of such magic more than many do. Their failure to honor it results in their making Faustus more the heroic rebel than they would if they were a little more heedful of demonology. Faustus is no Prometheus. He sins largely for ignoble reasons and by ignoble means; he compounds the sins of his prayer to devils and his pact with them by the further sins of presumption of both damnation and mercy. His strenuous though hopeless struggles to repent and the dangers and enticements that frustrate them are, like his sins, close to the patterns found in demonology. The play does not indict its God for a legalistic damnation. It does, however, allow Faustus enough of the dignity that goes with extreme recklessness to entitle us to call the tragedy not only a moral one but also an heroic one. [R.H.W.]

WILSON, RAWDON

Images and "Allegoremes" of Time in the Poetry of Spenser *pages* 56–82

Spenser's use of time-imagery is both complex and pervasive. Separate concepts of time are reflected in Spenser's imagery. These concepts are fundamental to the understanding of Spenser's poetry since they create a substructure of ideas that determines narrative situation, theme, and imagery. Most of the traditional Renaissance concepts of time are to be found in the substructure of Spenser's poetry but the most important—uniting *The Faerie Queene* and *The Shepheardes Calender* in a single vision of human experience—is that of time as the condition of action, the unfolding moral dimension in which people experience, learn, fulfill themselves, and, perhaps, win salvation. Spenser employs three distinct kinds of imagery to express his varied sense of time: configurational imagery, eidetic imagery, and "allegoremes." The last implies a brief but inseparable episode—a fabric woven of narrative and allegoric materials—in which through the combination of character, incident, and action one of the several concepts of time is made inescapably clear. It is argued that Spenser's use of time-imagery is most distinctive, and most satisfying, on the level of "allegoreme." [R.W.]